167 [464] /312 cont./Some years ago, old Taruiri, having learned from some Chiriguano that Brazilians were "cariñosos," that is, generous, had the idea of going to their country to find work, for which he hoped to be well paid. He banded together with 45 other Chiriguano before whom he held out the glittering fortune which awaited them in the country to the east. With this adventurous spirit and boldness which characterize the Guarani, they did not hesitate to take off toward the unknown. They first passed through Chané territory and followed the course of the Parapiti to the desert. There they rushed boldly into these unexplored regions, dried-up expanses, which separate the Izozoc from Chiquitos. They were all armed with bows and arrows to defend themselves from a possible attack by the Tsirakua, the tracks of whose squared-off sandals they often [271] [824] saw in the sand. No water, of course, but only sipóy roots, which permitted them to stand the thirst. After 12 days of walking, this band arrived at Chiquitos, then from there reached the Paraguay River and Corumbá. Taruirí was not a little surprised to find brothers there, "that is," he explained to me, "people who spoke my language, badly it is true, but who nevertheless made themselves understood." When I inquired discreetly as to the success of his business over there, Taruirí answered, shaking his head and in a tone shot through with sadness and disillusionment: "All that was only a lie," todo era engaño.

Taruirí does not know and will never know that by doing this he accomplished an exploit that would be the pride and glory of an explorer. For him, it was a question of a simple trip, scarcely longer and more arduous than the one he undertook in the past to go to Argentina.

173 ●539 648 484 Does anyone want other modern examples of their spirit of adventure and of that ease with which the Guarani move about? I transcribe as such the curious tale told to me by the Indian Cipriano from the Ivu mission, who, confused as he may be, refers to definitely authentic facts:

C 173 539 648 484 C [643]

/312 cont./

In olden days numerous Paraguayans emerged into our territory near the Izozoc and they went to fight on the side of the Guarayú and Santa Cruz. From there they went on to Cochabamba. They gave battle over there, then went to Oruro. Their colonel was killed. They scattered in every direction. One of them came to Machareti where the "Capitan grande," Mandepona, was. The latter told Cipriano, who was then a young man: "Let us go to Paraguay." Mandepona had given this Paraguayan ten "soldiers." Cipriano did not want to go with them. The ten went down the Pilcomayo and arrived at a village near Paraguay. /Plate III appears here./ /313/ A soldier richly decked out with silver, with a horse whose harness was of the same metal, came to meet them to examine them. The Paraguayan they were escorting went to speak with this soldier, but the others did not hear what they were saying. While these two were talking, they saw the Toba arrive with a piece of cloth between their legs and their chests and arms painted with charcoal. The Toba asked them where they were coming from and where they were going. The Chiriguano answered: "To visit you." The Toba refused to allow them to continue on their way, although they were only one league from Paraguay. As an excuse they told them that they were in the act of making war. The Paraguayan rode behind the soldier, and the ten Chiriguano returned to Machareti.

The first part of this story seems to be a modern adaptation of Alejo García's adventure. I do not know what event could have given rise to this legend, which, had it been true, would have been very much to the taste of the Paraguayan government. As for the trip of the ten Chiriguano from Machareti, it has the appearance of being wholly authentic.

C G 175 648

The crossing of the Chaco is a less difficult undertaking for Indians than for white men. Formerly these trips from the Andes to Paraguay must have been facilitated by a greater density of the native population. It is enough to recall the relatively easy trip of Juan de Ayolas going from Paraguay to the country of the Chané and coming back without having to cope with any particular obstacles. The exploration of Alvar Núnez

[Text continues on P. 30]

/463 cont./

796 293 578 The attraction of the carnival consists of the enormous consumption of kāwi and alcohol which takes place then. Men and women drink, one trying to outdo the other; and, under the influence of drink, old angers and secret hates are awakened and the most excited provoke each other and come to blows.

796 532

Fig. 120. Chiriguano Indians wearing masks. (Photo. by the R. P. H. Catinari.)

796 293 578 /464/ The "captain" must then call them to order and separate the combatants.

796 534 Some people increase the tumult by blowing into their sénéné (long whistles).

796 832 786 539 Sexual passions become aroused, and the men begin to whirl around the women, whom they entreat, a calabash of kāwi in the hand, while reciting to them in a singsong tone pieces of verse of this type:

Epuka, puka maipora	Laugh harmoniously
Seve no	For me
Epuka, puka maipora	Laugh harmoniously
Seve no.	For me.

/464 cont./

Eyu ʂekuama	Come and kiss me
Ʂemireko mi	My little wife
Diyuru emesie	Give me thy mouth
Tuiʂa dipota	I love thee much
Ʂe songo pe	With my heart
Ime deresa ikavi	Thou hast pretty eyes
Ime diyuro misiray	Thou hast a little mouth
Tuiʂa dipota	I love thee much
Pairamo ayporu deve.	For that I am going to ask for thee.

During this time young or old men with their faces covered by a mask (añawasu) run here and there, force the people to dance by blows of a stick, play tricks on them, and address jokes to them.

The feast lasts as long as there is kĩwi or alcohol. At the moment when it is on the point of ending, a final ceremony takes place. The rite of going out is similar to the rite of entering: the couple who planted the flowery stick tear it from the ground and go out of the village, followed by the añawasu and all those who took part in the festival. The procession advances to a certain distance from the village to the sound of the flutes and drums. They throw away the masks and throw stones while shouting. The carnival is finished and everyone goes home. Some take along their new wife, for it is at this moment that most marriages are celebrated.

The carnival festivity such as I have just described involves only a few elements borrowed from the half-breeds or creoles, outside of the coincidence of dates. This is an ancient feast of a purely agricultural character, which the Chiriguano have acquired the habit of celebrating at the same time as the Bolivian carnival. Besides, the Indians of Ibopeytí are pagans.

The masked men are supposed to represent the spirits of the dead, as their name indicates (aña: spirit; wasu: great). As in the festivals of the Guianas and Central America, they come in numbers /Plate LXXXVI appears here/ /465/ to insure for their

[Text continues on p. 329]

/143 cont./

Prayers

771 Certainly the fact that this race does not have external manifestations of worship greatly attracts the attention of men of science and missionaries. The Chiriguano is born and grows like a little lamb is born and grows. They do not know where they come from, and all of their actions are reduced to pure nature. The Chiriguano never raises his mind or his heart upward. [821] He discusses the firmament; he counts the stars and even separates them into groups as though by astronomical principles; he admires the grandiosity of the sun and of the moon, he understands the beneficence of the nourishing world, but the totality remains mute and silent before the works of nature or of creation. [782] Visible things do not lead the intelligence of the Chiriguano to the knowledge of the Cause of such effects, and inasmuch as he has a rather vague idea of God, he does not offer worship to Him or to anything which resembles Him.

782 It is consequently useless to look for idols in this country, just as it is extremely useless to inquire about temples or hermitages for religious gatherings. Prayers, however much they may be investigated, are very abridged, if there are any, and are not worth being called such, because they are rather a kind of boasting by the one uttering them, in order that all may see that he is eloquent in speaking. This is what they do in the general gatherings when they drink for many days and eat in the plaza. [539] Enthusiasm comes in the heat of drinking, and, on seeing an immense multitude, someone will raise his voice, saying more or less the following: Çheru Tunpa, icaviño taicó, pucu emeé cheve cherecovena, cherimbiuna emoñimôña cheve, tacherori catu taicó, anu tamano. My God, make me be well off, give me a long life, make my food be produced, give me happiness, do not allow me to die (2).

[761] 2. The only thing that the Chiriguano wants is to live forever, but he sees that it is impossible and contents himself with expressing his vehement desire, but he does not believe that death comes to him naturally.

/233 cont./

301 773 776 powerful being inflicted upon them because of the weakness and laziness that distinguish them, corresponding to the opinion the reader may have formed in the course of these lines. They attribute its origin to the Tunpa, source of all goodness, and to the Aguara-Tunpa, whom they regard as the source of all evil, as has been seen. Under this concept, the one who punished them was not the former, but the Aguara-Tunpa. I shall end this ninth chapter by telling a fable in which the belief in the punishments that humanity may deserve from a superior being will be seen.

A Legendary Tale

539 173 The Indians say that formerly there was no distinction between men; all were of the same color and spoke the same language. It has already been said in previous pages that the Chiriguano of certain regions believe that the original language was Quichua /Quechua/. What caused the diversity 539 of color and the diversity of language? Here is the legend (2).

> 2. If one asks a Chiriguano about the origin of all men, he answers that they are different from us; they have been made ugly, miserable, poor, and ignorant.

Two men of old were short of food and had wretched clothing; they were reduced to extreme suffering and were on the point of dying. The Aguara-Tunpa, in spite of /234/ his evil inclination and his abhorrence of humanity, in spite of his few philanthropic instincts, was moved to compassion for the unfortunate men and went to them and said, "I wish to help you and put an end to your miseries, to your misfortunes and needs, because I can do it; in spite of the fact that you consider my enemy your good friend and me your enemy, I wish to do you a favor so that you may see that when I want to be I am more powerful than your friend, who does not know how to succor you in your present calamities.

/234 cont./

539 "Do you see those weapons in the corner there like useless objects? With them you can put an end to your misadventures if you know how to make use of them, as I shall tell you. Each of you select the ones which seem to be the best." They were arrows, bows, guns, and swords. The cleverer one looked first, and having observed that the guns were of heavy iron, as were the lances and swords, he selected the lighter ones, that is, the arrows and bows.

What was left for his companion to take? They were the only bows and arrows. Perhaps to his own regret and without having much choice, he resigned himself to what remained and took over the guns, lances, and swords. He worked all night to clean them of the rust which had spread over them, but when the sun rose everything was done and he had the satisfaction of seeing his weapons shine like new.

"With these arms," said the Aguara-Tunpa, "you will be hunters and must seek your livelihood, and with the same you will defend yourselves from danger, from predatory animals and from your enemies," and, turning to the one with bows and arrows, he added, "You will always be poorer than your companion because you had the indiscretion to decide in favor of the one of little use, because you have chosen the one of little value. The one with the guns will always be superior to you in everything, in intelligence, boldness, fortune, valor, and wealth; his food will always be better than yours, and consequently his clothing, and you will enjoy what is in his house only by serving him and helping him in his labors; from this moment on he will be superior to you, like another marvelous being; you will be taken into his house like a companion in distress and he will sometimes take pity on you because of the blessing which he has received today (1).

[186]

1. They really believe what is told up to this point in the legend, that is, that they are inferior to the whites, but as a punishment, but by destiny; true fatalists.

/234 cont./

• 539 "I further wish," the Aguara-Tunpa continued, "that you may never /235/ forget the day on which your bad luck made you inferior to your companion: take also this button which will distinguish you from the descendants of the one who is your superior." He made a hole in his lower lip and put the tembeta on him: and that was the beginning of the difference between the white race, or caray, and the Chiriguano, who believe that they owe their misfortune to the Aguara-Tunpa (1).

1. Today few Indians believe in such a legend. They consider the fox to be a four-footed animal and the rascal that he is, and the young people listen to storytelling just because they like to hear it.

Here we have humanity left to its free will, without being enlightened by the true religion: they believe in a patchwork of lies and superstitions: they respect or are frightened by a wild animal, giving it the name of a marvelous being able to do good or evil to them: tremble in the presence of a dauntless fox, who is a thief without intelligence or speech, and disfigure the faces of their children, making the goodness, strength, prestige, and nobility of the individual consist of a piece of tin, wood, or hollow cane: they subject their tender and delicate damsels to rigorous fasting, to imprisonment for months and even a year, because of a false belief in sorcery, in supposed sicknesses and spells, ruining their health and even risking their lives (2).

2. Almost all the present-day Chiriguano have a slight smattering of the true religion: for this reason they no longer concern themselves with their old customs of fasting, hiding, putting on the tembeta, and long hair.

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The Music for the Ayarise

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[293] The signal for the dancing and singing is given by the host, who first makes a short speech to the maestro, who is carrying in his hands a Yandugua, a kind of parasol or umbrella made of ostrich feathers fastened around a long, straight piece of hollow cane. All the feathers have their natural curve outward (1).

[293]
[126] 1. The Yandugua in the Florence museum was purchased in the San Buenaventura de Ivu Mission by the Reverend Father Prefect Friar Romualdo d'Ambrogi, tireless missionary of Potosí.

See the picture on page 77.

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535 After the speech that the maestro and dancers listen to as if it were a Good Friday sermon in church, the singing and the dance begin. The maestro keeps time with his yandugua, the men dance by moving their feet from the knee, striking the ground without moving from the place they occupy, and the women behind the men with a maté in hand, full of chicha or not. The women take one step backward and another forward, and, not staying in the same place, they walk in time around the men with the formality and exactness of priestesses and hold hands with the other hand, two by two.

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533 The larger the number of dancers, the more noise they make; there is no staying near them, because the men sing too loud. At a distance, to a person who is used to these songs, they seem relatively pleasant, but at night when one hears them for the first time and does not know what they contain, a thousand things will pass through the mind. Here are the verses of the Ayarise:

•[539] Ayarise, rise -- Mborisese, sese -- Rosa yainde -- Imbaragüe -- Yuma chúrere -- Yuma chuépa -- Soro poco -- Eh! Eh! -- Saisá -- saisá -- Cururu betesimi pinte -- Hevi sunzu -- Iparanta tapiti -- Cha machá imbarayu -- Imbará, boteriyu -- Eh! Eh! (2).

2. It is perhaps appropriate and my readers may like

/261 cont./

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to know the approximate meaning of the Ayarise, and so I put it in this note: "Let us sing, companions -- let us keep on singing -- with our women -- and orphans -- we are all here -- singing and dancing -- I know and I like this song -- The toad and the green frog stop -- and the rabbit makes an effort -- I am tired -- I stop and go off. Eh! Eh!

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The Chiriguano can sing all day with these few verses, as in fact they do, but with rests. In order to finish the song all together and rest and drink for a long while, the men make a great stamp on the ground with one foot in time /262/ and a shout out of time, and everything stops with a special resounding and prolonged laughter of the women dancers.

Without leaving the circle of the singing and dancing, the lord of the fiesta has the dancers served abundant drink, which they partake of to their satisfaction in order to begin the Ayarise again as they were doing before, always at the command of the Purumuncau vaé and under the direction of the maestro, who does not put down his Yandugua (1).

[293]

1. There is one maestro of the ayarise, and he always has his yandugua, but this does not prohibit others from having one; there may be as many as ten in one dance, and they serve as parasols when the heat is very oppressive. The Indian Guarerai of Ivu had six and he lent them out during the solemn fiestas of the town.

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The dancing and singing of the ayarise continues in this fashion until nine or ten in the morning; then the banquet is prepared in the public plaza, where they choose the cleanest place. There men and women sit down in separate places, and at once they bring from the houses the food, which has been prepared upon plates, where there is broth mixed with meat well seasoned with salt and chili peppers. Meanwhile two enthusiasts of the town

/263 cont./

535 184 173 Someone went to teach it in the towns located behind the hill of Aguaragüe, and the towns located on the right bank of the Cuevo River intended to introduce it, but, seeing the dismal consequences that resulted from it, they have abstained to this day, so that it is a fact that the Mbapa páure is now limited to the small towns of Caraguatarenta, Ñagua, and Caraguatagüe, and it is certain that it is neither heard nor seen in the large towns of Santa Rosa and Ivu, which are a few kilometers away (1).

[837]

1. In the towns where the Mbapa páure is sung, there are upset marriages, because the dance is between a man and woman holding hands, which does not happen in the Ayarise; therefore, or to avoid said upsets, many caciques do not allow it to be introduced into their area of jurisdiction.

The Music of the Mbapa páure

627 533 535 [184] This is another piece of music which has been scored for a band by the Reverend Father Domingo F. Regini; it is much simpler than the ayarise, but the song and dance attract a great deal of attention, because they are not known in all the Chiriguano towns. It is a kind of carnival which lasts for a long time, but when the said time is over, nobody again remembers the Mbapa páure until a year has passed. Here are the words of [539] the song: Tavia, Tavia -- Erecosiye mbapa páure -- Tirisoti, tirisoti -- Ancua chopi -- Chopi nano saraviyé -- Eh! Eh! Uetepeso, güeremeso -- Yagua tairari, yagua tairari -- Yurumbopi -- Yémanta -- Eh! Eh! (2).

2. Explanation: Let us sing the mbapa paure, like the blackbird sings, let us sing until we are left with our mouths twisted and we are tired, even though it give us a pain in the chest, let us challenge even the jaguar, and let our mouths stretch. Eh! Eh!

/270 cont./

796 call the carnival very noisy. There is nothing special about it and it lasts three days; /271/ some play the violin, and men and women sing the Alleluja. Couples hold hands as they walk through the streets. If both are women, they walk with their [533] arms about each other's neck. They sing through the streets [554] and in the houses and in front of them; in this latter case it is a sign of esteem for a family. The words are few: Osi ma Pascua, [539] alleluja, Easter has come, alleluia, Ucuera yema Yandeya, alleluja, Our Master came back to life, alleluia (1).

1. The song of Alleluia begins as follows: Santísima Trinidad /Most Holy Trinity/, osi ma pascua Aleluya; aleluya, aleluya, aleluya, aleluya, aleluya, aleluya, etc. Ucuera yema—Yandeya, Jesucristo; aleluya, aleluya, aleluya, aleluya, aleluya, aleluya, [194] etc. The s of Osi is pronounced as though it were double.

000 /272/

Chapter Twelve

Offensive and Defensive War

Introduction

There is no people or nation in the world which has not experienced the horrors of a war more or less bloody, more or less prolonged, and more or less disastrous. Troy burns, and Aeneas, the founder of the Roman Empire, takes advantage of the confusion, avails himself of the very darkness as his shield, and saves himself. /The remainder of p. 272 and the first paragraph on p. 273 are omitted in the translation. The following illustration appears opposite p. 273. The remainder of p. 273 follows./

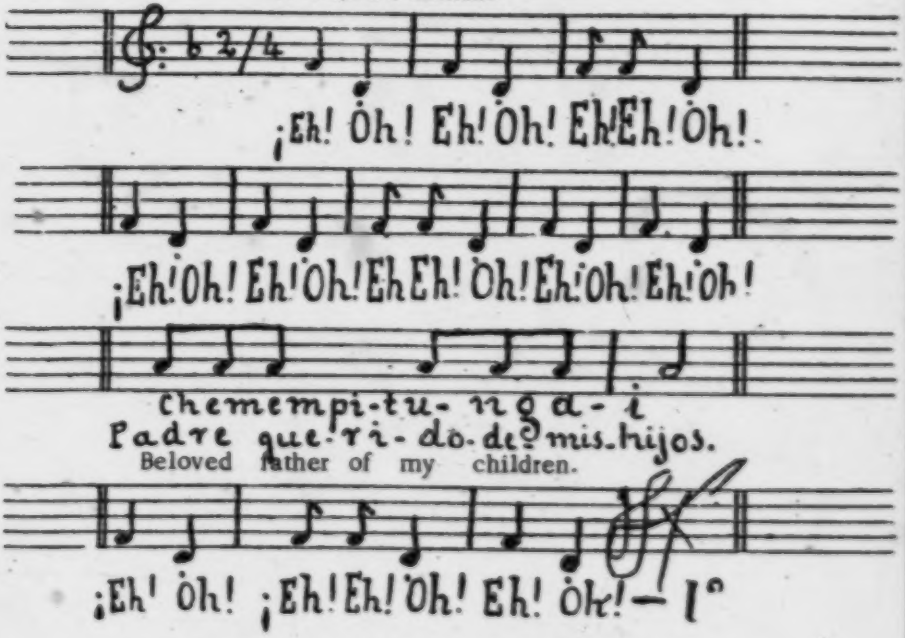
/295 cont./

765 589 of the relatives comes from afar to the house of the departed, he does not greet anyone, but asks where the grave is, goes there, and, crouching down with his face toward the wall, cries for several minutes, and, when this is over, he then greets the living and the conversation begins in subdue tones.

589 765 539 [191] The song, as well as the way of weeping for the dead, is the same in all the tribes, but there are some small differences, as happens in the language itself.

Duelo de una viuda

A Widow's Lament


¡Eh! Oh! Eh! Oh! Eh! Eh! Oh!
¡Eh! Oh! Eh! Oh! Eh Eh! Oh! Eh! Oh! Eh! Oh!
Chemempi-tu-ngá-i
Padre que-ri-do-de mis-hijos.
Beloved father of my children.
¡Eh! Oh! ¡Eh! Eh! Oh! Eh! Oh! — 1°

1. If the deceased is a grandchild, she says: Chinamanino ngai! Beloved grandchild! And if it is a son or daughter: Chemempi mi ngai! Beloved son or daughter!

/254 cont./

Ce 539 The frog promised to steal fire for them. He hopped to Tosté's campfire and, trembling with cold, sat down beside it in order to warm himself. From time to time he raked the coals closer to himself, as though to warm himself better, and, when no one was looking, he stuffed a little firebrand into his mouth and hopped away.

Having come back to the boy and the girl, he made a fire, and since then the Chané Indians have had fire. The sister and the brother, who had now grown up, married, and she became pregnant. They built themselves a hut. The girl had children. When these children grew up, they married one another. From their children came all the Chané. The chiefs are descended from the children of the oldest boy.

It may seem strange that I found two entirely different legends that deal with the same subject among the same people. This is to be explained by the fact that the Chané are a dispersed tribe which no longer has its own, independent culture.

Ce [177] The first version is probably their own, whereas they have borrowed the other from the Chiriguano. Domenico del Campana (2)

2. Domenico del Campana: op. cit., p. 22.

Ce mentions that the latter have a river legend in which two children are saved in a clay vessel in a similar way.

●539 [171] Ce [184] The Choroti and the Mataco say that the world was destroyed by fire, the Chané on the Rio Parapiti that it was destroyed by storm, and the Chiriguano and Chané on the Rio Itiyuro that it was destroyed by water.

The first-mentioned live in regions where there were great /255/ pampas fires, on the Rio Parapiti there are often violent storms, and the Chiriguano probably came from regions where great floods are common.

It is certain that these legends of world destruction are intimately connected with the character of the country in which they originated, as Ehrenreich (1), Im Thurn (2), and others have shown.

1. Ehrenreich: op. cit., pp. 30-31.

Ee /255 cont./

539 [113] 2. Im Thurn: Among the Indians of Guyana. London, 1883, op. cit., p. 375.

Ee [171] Ehrenreich says that such an anthropomorphic conception of the sun, as here in the first legend, is unusual in South America.

Ce Visits in Aguararenta (the Village of the Foxes).

539 775 Batirayu told me the following about the beliefs of the Chané Indians with regard to life in the world beyond and in the realm of the dead. Aguararenta (aguara = fox, tenta = village) is a village where the dead, aña, live. It lies in the east. At night the dead there have human form; during the day they go about as foxes, rats, and other animals, or they go into a tree trunk. Every night there are great drinking bouts in Aguararenta. All the Chané, children, women, and men, go there. Bewitchers (ipáyepótchi) and murderers also go to this village. No one is punished in the Chané realm of the dead.

Ce [787] The living have also visited Aguararenta and have told what they saw there. I shall give a couple of these stories here. They give us a good insight into the Indians' conceptions about the realm beyond.

The Girl Who Followed Her Husband to Aguararenta.

Ce [115] Told by a Chané Indian in Aguarati (white fox) on the Rio Parapiti.

A girl wanted to marry a man, but he died. She had been very fond of him. In the morning, /256/ on the day after his death, while it was still dark, she was standing in front of the house of her parents and was pounding in the mortar. Then somebody came and seized the pestle.

"Who are you?" she asked.

"It is I," he said. It was her dead husband. "Do you want to come along?"

Ce 539 /271 cont./

been poisoned, and he died. Aguaratunpa found him dead. He said he wanted to bring him to life again. Aguaratunpa took a plant, "ihuahuasu." With this he beat him. He leaped over him, first directly over his body, then from head to tail.

The brother came to life again and said: "I slept a long time." -- "You did not sleep, you were dead," said Aguaratunpa. The latter sent his brother to heaven (2). When it thunders,

2. Ara = vault of heaven, universe.

Aguaratunpa's brother is going for a walk.

C 539 [115] About the Son of Tatutunpa and How He Rescued His Mother.

Told by the Chiriguano Indian Yambási on the Rio Grande.

In a house there was a girl, Inómu, who had never had a husband. In front of the house there was a great drinking bout. Aguaratunpa, Tatutunpa, and Dyori were there. The parents of the girl took her along and set her on the ground where people were busy drinking maize beer. Aguaratunpa thought that Inómu was very pretty. Tatutunpa thought so too. "I shall make the girl pregnant," he said and started to dig. Aguaratunpa stood in front. Tatutunpa dug himself into the earth and up under the girl (3).

3. Modified.

When Tatutunpa was finished, he crawled out again and told Aguaratunpa what he had done.

"I want to try too," said Aguaratunpa and crawled into the passageway. He had not gone far when he got stuck. Tatutunpa seized him by the tail and pulled him out.

/272/

539 When the girl reached home, a bird, "Araqua" /jacu/, cried that she was pregnant. The next day she grew big. She was in an advanced state of pregnancy. Her mother was provoked. She said she wanted to go far away to the father and give birth. Inómu went to the cave of Tatutunpa and dropped the child in it, without giving it milk. The child cried daily, and the mother looked after it, but when she came, it crawled into the cave. One day "Yahuéte" came, the jaguar with two heads, one of which was dry, tore her eyes out, and led her away alive.

The grandfather now went out to catch little Tatutunpa by placing in front of the cave a net, in which he was caught. He led him home. There he grew rapidly and began to become big. He was brought up on honey. One day little Tatutunpa demanded bow and arrow. His grandfather made him an arrow with a blunt point of wax. With that he went out and hunted. When he hit the trunk, all the pigeons fell down dead. There was a great quantity. When Tatutunpa came home, his grandfather asked him how he was able to kill so many pigeons, and then he told how it happened. In the same way he killed many birds. One day he saw five araqua birds on a tree. Tatutunpa shot at the tree, but only four fell down. The fifth said: "You would do better to look for your mother than to shoot birds."

When Tatutunpa reached home, he asked his grandfather to make him a club out of "huirapucu" (1). He hit it against a

737] 1. Huirapucu is a soft wood (Salix Humboldtiana).

thick tree trunk, but was obliged to hit twice in order to get the trunk off. Tatutunpa told his grandfather it was worthless and demanded a club made of "urundey" (2). He hit it against a thick

2. "Urundey" is red quebracho or something similar.

tree trunk and struck off the trunk with one blow. "This one is good," said Tatutunpa.

/273/

• 539 Accompanied by Dyori, Tatutunpa set out on his way. Along the way he killed a tapir. Dyori (1) divided it into four

[171]

1. Dyori is always described as the insatiable one. He corresponds to Móconomóco in the legends of the Mojo.

parts and devoured it. He even licked the blood from the ground.

Tatutunpa found his mother blind in the woods. She begged him to kill the jaguars who were keeping her captive. "They come to the watering place in order to drink," she said.

Tatutunpa made himself a little shelter in which he hid. Dyori hid behind him. First came "Embaracaya" (2) with her booty.

2. A large wildcat.

With one blow Tatutunpa shattered her head and threw her and her booty to Dyori, who devoured everything. In the same way he killed "Yahuapinta" (3) and the other felines. He threw them

[136]

3. Puma (Felix concolor).

to Dyori, who devoured them all. Finally there came Yahuéte, who had two heads. He asked Inómu for water. Yahuéte was carrying a tapir that he had killed. Inómu directed him to the watering place.

"No, give me water here, there is someone hiding at the spring," said Yahuéte.

"No, there is no one there, and how should I, I who am blind, be able to fetch water, I would fall," said Inómu.

Yahuéte went to the drinking place. When he reached there, Tatutunpa hurled his club, in order to kill him, but struck only the dried head, and Yahuéte leaped away. Tatutunpa followed him. When Yahuéte saw that he was being pursued, he hid under the "tiru" (women's attire mentioned on p. 52) of the moon.

"Where is Yahuéte?" asked Tatutunpa.

"I do not know," answered the woman (that is, the moon). That was the first lie.

C
539 /273 cont./

"He is hidden under your 'tiru,'" said Tatutunpa and went on.

The moon called after him. "Yahuéte is devouring me."

/274/ Tatutunpa went back to help her. She then said it was not true. Tatutunpa went on again. She now called again: "Yahuéte is devouring me." When Tatutunpa came back, she said it was not true. Tatutunpa went on again. Again the moon cried that Yahuéte wanted to devour her. But Tatutunpa did not go back again. Now Yahuéte was really on the point of devouring her.

When Tatutunpa returned to his mother, he said he would see to it that she would be able to see again. He made eyes out of pigeon droppings and clay and set them in her empty eye sockets. Inómu rubbed her eyes, opened them, and was able to see again. Tatutunpa now led his mother home.

Ce
539
[114]

Batirayu told me the same legend with a long introduction which is missing in Yambási's story. I shall give this introduction here.

Ee
[71]

Once there was a great drinking bout. Many birds were gathered together there. The chief ordered Aguaratunpa to fetch a girl, Inómu, who was in a neighboring village, so that she might also drink with them. Aguaratunpa departed. When he came to the house of the girl, he met her father.

"Good day, Uncle," said Aguaratunpa.

"Sit down," said the father.

"No, I have come to fetch my niece," said Aguaratunpa. He now asked whether the girl would go with him, which she agreed to do. The girl made herself pretty, put on her necklace, dressed herself in her best "tiru," and followed Aguaratunpa.

When they had gone part way, the girl said: "Why should I go with you who are so ugly," and so she turned back. When Aguaratunpa arrived, the chief asked how it had gone. He now told how the girl had turned back.

"Urapua" (the black vulture) offered to fetch the girl. Urapua set out. When he came to the house of the girl, he said:

/275/ "Good day, Uncle."

"Sit down," said the father.

Ce 539 1

/276 cont./

Then the chief asked "Húiratucúhua" to sing and he sang: "Huaté púhuatékos rárásé mánura lúhuaya chúshico ti, ti, ti, ti, ti..."

There was a man there who was at odds with his brother and all the other birds, who did not take part in the drinking bout, but went about and hunted.

Many parrots weresitting on a tree. Among these was a white parrot. "That one I want to catch," he said, and he tried to catch it with a noose on a rod, but he did not succeed. He now aimed with his bow at the parrot. The latter started to talk and said: "Why do you want to kill me?"

The parrot now taught him how he should sing and told him that when he came into the midst of those who were drinking he should stretch his arm up over his head.

He now walked around those who were drinking and sang. Then he went into their midst and stretched his arm up. When he did this, those who were standing changed into birds and those who were sitting changed intostones, except Inómu, Tatutunpa, Aguaratunpa, and Teyuhuasu.

Tatutunpa, Aguaraunpa, and Teyuhuasa did not sit with the others, but stood near by. Tatutunpa said to Aguaratunpa: "You will see, I shall make the girl pregnant (1). /277/

1. Modified.

C Ce 539 171

When she turns her body, it will have happened." He now dug a hole in the earth under the girl...

The continuation of Batirayu's story is almost identical with the one by Yambási.

In its basic chaucteristics this legend seems to me to be genuinely Indian. Nevertheless there are elements in it which seem to be borrowed from the whites, namely the story of the lies of the moon. These do not occur in Batirayu's version of the story. It also reminds me very much of the boy who used to call for help when there was no danger present. When finally the wolves were devouring him, no one paid any attention to him, -- a legend which is well known in Europe and which I heard as a child in Sweden.

Ee 539 171

/277 cont./

Part of this legend reminds one very much of a legend from the Yuracáre Indians given by D'Orbigny (1). There "Tiri," who,

Ee [113]

1. D'Orbigny. Voyage dans l'Amérique Méridionale /Journey in South America/. Vol. 3, 1. Paris, 1834, p. 212.

in order to avenge his mother, kills all the felines except the jaguar with the four eyes, who takes refuge with the moon, corresponds to Tatutunpa. In former times the Chiriguano and Chané were undoubtedly in touch with the Yuracáre Indians. When the whites conquered the land around Santa Cruz de la Sierra, the Chiriguano moved south and the Yuracáre to the north. On my last journey I also visited the Yuracáre Indians, whom I shall describe later in another book.

Ee 174 179

Ce 539

The Man Who Married the Daughter of the Thunder God, Chiqueritunpa.

Ce [115]

Told by the Chané Chief Bóyra.

In olden times there were once three poor men who had no relatives. They were very hungry. Two of them went forth to look for something to eat. First they came into a large forest through which went a path. /278/ After three days they came to a great plain. In the middle of the plain there was a house. They walked around the house, but found no entrance. Finally, however, a woman came out, it was Chiquéritunpa's sister. She bade them come in. "We are dirty," they said and did not want to go in. She brought maize beer to one of them. He drained four calabash bowls of maize beer. She brought the other one maize beer. He, too, drained four calabash bowls of maize beer. "Go now and bathe," she said, "and wash your heads." She gave them the root of the "yúag" (1).

Ce [139]

1. = mistol /Zizyphus mistol Griseb./.

/286 cont./

●539
[115]

The Man Who Burned Up Añatunpa.

Told by the Chiriguano Indian Yambási on the Rio Grande.

When people gathered honey, Añatunpa (1) would find

1. It is not said here which añatunpa is meant.

them and devour them.

Once there was a man who gathered honey. Then Añatunpa came and asked what he was going. "I am gathering honey," said the man. "Continue," said Añatunpa. When the man had gathered enough, he killed him and tossed him to Dyóri, who devoured him and even licked up the blood. Añatunpa killed many people in this fashion.

A man had gone out to gather honey. The /287/ toucan (1)

1. Rhamphastus.

said to him: "If Añatunpa comes, ask him to carry you to his house and kill you there."

While the man was gathering honey, Añatunpa came. "What do you want?" asked the man.

"I want to eat you up," said Añatunpa.

"Do not do that here, but carry me to your house instead and eat me there," said the man. Añatunpa now took the man on his neck and carried him to his house.

"Break off branches and build a fire on Añatunpa's neck," said the toucan. When Añatunpa went through the thick /Fig. 130 appears here/ brush, the man broke off twigs and branches and carefully lighted a fire on Añatunpa's neck.

"If you come to a low branch, cling to it!" said the toucan to the man. This he did. Soon Añatunpa noticed that there was burning on his neck and he started to run. The fire grew. His hair caught fire, and soon Añatunpa burned up completely and died.

/287 cont./

The Man Who Killed Añatunpa.

539 [11 5]

Told by the Chiriguano Indian Yambási on the Rio Grande.

Añatunpa devoured all the human beings that he could catch. A man came along who was carrying wood to Añatunpa's cave. "Come, let's play!" said Añatunpa.

/288/ "What kind of a game?" said the man.

"You shall give me a blow on the forehead with an ax, and if I do not die, I shall hit you," said Añatunpa.

Añatunpa stood up straight, offered his forehead to the man, and the latter hit him directly in the middle of it. Since Añatunpa's forehead was as hard as iron, this did not affect him. Añatunpa now gave the man a blow on the forehead, killed him, and tossed

91 177 531 301

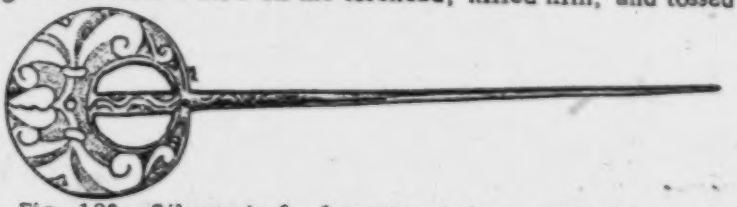


Fig. 130. Silver pin for fastening the tiru. The form Indian, the ornamentation Spanish. Chiriguano. Parapiti, 1/3.

539 him to Dyóri, who devoured him.

On another occasion another man came to Añatunpa's cave. Añatunpa proposed the same game to him. Then a fly, "Mbéru," called to him not to hit him on the forehead, but in the nape of the neck. When Añatunpa, with eyes closed, stood up to receive the blow, the man went behind him, struck him in the nape of the neck, and Añatunpa fell down dead. Dyóri asked him how he was able to kill Añatunpa. The man told him what Mbéru had said.

"Very good," said Dyóri.

Ce 539

/290 cont./

in the nostrils. The fox sneezed, wiped his nose, and said: "Can the mosquitoes not leave me in peace just when I am dreaming about the jaguar's wife and daughters with whom I slept!"

/291/ Now the jaguar tickled him a little more strongly, and the fox woke up. The jaguar prepared to seize him.

The fox hunched himself up, and when the jaguar hesitated before seizing him, he jumped to the ground with one bound and started running as fast as he could. The jaguar ran after him. Finally the fox grew tired, however, and the jaguar caught him and swallowed him. The fox came to life again in the stomach of the jaguar. The latter threw him up. The jaguar devoured the fox again, but again the latter came to life in his stomach and was thrown up again. Once more the jaguar devoured the fox, who again came to life, etc.

C [301] [531]

Ce [171]

Fig.131. Silver chest-ornament. Chiriguano. Caipipendi. Worn by men.

This legend is widespread. In somewhat different form I heard it told in Carmen in Mojos.

C ●539 [115]

When the Turtle "Carumbe" Killed the Jaguar.

Told by the Chiriguano Indian Yambási.

Once there was a great drinking bout. Aguaratunpa, Carumbe, and "Taturapua" (the ball armadillo) were there. The little son of the turtle was crying. When they asked him why he was crying, he said he wanted to have the claws of the jaguar to play with. The wife of the turtle told her husband he should fetch the claws of the jaguar so that the little one could play with them.

/291 cont./

•539 The turtle set out and came to a "samuo" trunk with large, sharp thorns. He stood there and waited for the jaguar. In the distance he could hear his howling. The jaguar came closer, still howling, and found the turtle at the foot of the tree.

"What are you doing here?" said the jaguar.

"I am playing," said the turtle.

"What are you playing?" said the jaguar.

"I climb up the samuo and then I roll down," said the turtle.

"Let me see," said the jaguar, who had a desire to devour the turtle.

/292/ The latter climbed the trunk up to the crown and rolled down without injuring itself. This amused the jaguar, and the turtle had to climb up again. Once more it rolled down without injuring itself. The jaguar wanted to try it too. He climbed up and rolled down, but tore open his entrails on the thorns and died.

The turtle took home the claws of the jaguar as playthings for his little son.

The Love Story of the Hummingbird.

[115] Told by the Chiriguano Indian Yambái.

There were two girls who heard Chinu (hummingbird) play the flute. He played so beautifully that one of the girls said: "I want him as my husband." She went to the hummingbird and slept with him.

"Let us go into my house," said the hummingbird. When they got there, it was so small that there was no room for the girl. She therefore went back to her village.

In the evening the hummingbird came to the edge of the village and played the flute, in order to lure her. The girl listened and said: "It is the hummingbird who is playing." But she did not go back to him. Every evening the hummingbird

/292 cont./

•539 came to the edge of the village and played his most beautiful airs, but the girl did not want to go with one who had such a little hut.

When the Tick, Yatéu, Ran a Race with the Ostrich, Yándu.

The tick and the ostrich wanted to put on a race to see who could run better. When they started running, the tick hopped on the ostrich and dug itself into the corner of its eye.

When the ostrich had run a short distance, it glanced sideways to see whether the tick was coming along. Since it was in the corner of its eye, it saw it at one side.

/293/ The ostrich hurried on. When it had run a stretch, it again glanced to one side and saw that the tick was still at its side.

The ostrich ran with might and main. When it was quite close to the goal, the tick hopped out of the corner of its eye and arrived there first.

The tick had won the race.

539 171 These little animal stories have a very widespread distribution. Thus, we find the story of the turtle and the jaguar almost unchanged in Santarem, at the confluence of the Rio Tapajo and the Amazon River (1).

[113]

1. Cf. Fredr. Hartt: Tortoise Myths. Rio de Janeiro, 1875.

Similar stories about foot races are also known from the coast of Brazil (1) /see footnote 1 above/. These last are found among us too, as is well known.

It has been proved (2), as was mentioned, that certain

2. Ehrenreich: loc. cit.

legends from North America and Asia have traveled as far as

C /293 cont./
539 South America. Since, however, this is not the proper place
171 for comparative studies with regard to the legends collected
by me, I have contented myself with only presenting the ma-
C terial.
539 As we have seen, we learn to understand some of the
religious conceptions of the Indians from the legends. They
are also interesting from the viewpoint that a whole assort-
ment of little features from the life of the Indians is repro-
C duced. They give us a glimpse into their imaginative life.
539 Only the content of the legends collected by me, not
114 the form, is usable as research material. I hope that the
126 native South American ethnographers in particular will add to
the collection made by me and also write down the legends
in the original languages. In order to be able to do this,
however, a complete /294/ mastery of them will be necessary.
The best method would be to let the Indians tell these legends
into a phonograph.

Ee
824
Ce
[773] The Indians and Natural Phenomena.

In one of the Chané legends the story is told of how
Ee Yahuéte, the two-headed jaguar, was on the point of de-
[776] vouring the moon. Maringay called Yahuéte "Yahuaróhui."
Ee These Indians explain eclipses of the sun and moon by saying
[771] that the sun and moon are attacked by Yahuéte. The Choroti,
[776] too, as has been mentioned, speak of a predatory animal that
attacks the sun and the moon.

If one wanders with an Indian through forest and
meadow on a starlit night, the starry sky is his compass and
his watch. He will point to Orion or some other constellation
and show how much farther it will move before one arrives.
Ce He does not give names to many constellations, but he
824 knows them all. The Chané call the part of the Milky Way
nearest the Southern Cross "yándurape," that is, ostrich-way;
the Southern Cross, along with a few adjacent stars, is